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## Bell-Songs.

BY ROSE TERRY.

### NO. 1.—"FUNERA PLANGO."

Toll, toll, toll! soar thou passing bell,  
Over meadows green and quiet,  
Over towns where life runs riot;  
Do thine errand well!  
Sing thy message, sad and calm,  
Cold and holy as a psalm,  
Hush us with thy knell!

Toll, toll, toll! over wind and wave:  
Through the sunshine's sudden fading,  
Through the pine-tree's voice upbraiding,  
Where the wild seas rave.  
Snow-drifts for the summer wait;  
Slumber for the desolate;  
Silence in the grave.

Toll, toll, toll! through the quivering sky;  
Chime thy song of wintry weather;  
Cruel through the rapturous ether,  
Call the bride to die.  
Chill, with thy relentless tongue,  
Eyes that smiled and lips that sung;  
Bid delight good-by.

Toll, toll, toll! heaven is in the sound!  
Sad alone to souls unready.  
They whose lamps were trimmed and steady  
Christ rejoicing found.  
On the rolling waves of tone  
Float I to the Master's throne,  
Life and love abound.

### NO. 2.—FULGORA FRANGO.

Swinging slowly through the thunder,  
Thrill the vivid bolts asunder,  
Make the storm-wind quail.  
Hurl thy challenge, stern defender,  
Fierce against the tempest's splendor,  
Past the hissing hail.

Leaping through affrighted heaven,  
Swift the wrathful flames are driven,  
Flashing death and fear.  
Speak thou bell! with sullen clangor,  
Overcry the tempest's anger,  
Force the storm to hear.

Unrelenting, burning, streaming,  
Red o'er livid oceans gleaming,  
Lightnings rend the sky.  
Break the thunder's fearful chorus,  
Lift thy peal of triumph o'er us,  
Floating strong and high.

Tell the soul thy signal story,  
How its own inherent glory  
Nature's might shall quell.  
Ring a psalm for the spirit  
Fire nor flood shall disinherit.  
Praise thy makers, bell!

### NO. 3.—SABBATA PANGO.

Calmly dawns the golden day,  
Over mountains pale and gray.  
Man, forsake thy sleep and pray.  
Come, come, come!

Swinging through the silent air,  
Lo! the call itself is prayer  
Fence thy soul from sin and care.  
Come, come, come!

Like a dream, serene and slow,  
Through the dawn's aerial glow,  
Hear the restful cadence flow;  
Come, come, come!

Think that in my pleading tongue,  
Through the dewy branches swung,  
Christ himself this word hath sung:  
Come, come, come!

Toil and battle, rest in peace,  
In the holy lights increase,  
Weary heart from labor cease;  
Come, come, come!

Lo! up-rising from the dead,  
God's own glory on His head,  
His pure lips thy prayers have sped.  
Come, come, come!

## Verdi.

P. SCUDO, *L'Année Musicale*.

I have always done justice to the incontestable talent of this vigorous and passionate composer, who for twenty years has intoxicated Italy and charmed all Europe. I have not failed to recognize the splendor of his short-breathed melodies or the powerful sonority of various *morceaux d'ensemble*, or the originality of certain feats of the voice and of some formulas of accompaniment that are to be observed in his best operas; but I cannot forget that I have heard in my life the greatest works of Gluck, Mozart, Weber, Cimarosa, Rossini, Donizetti and Bellini; I cannot obliterate from my memory the impressions and recollections that have been left by the charming masters of the French school, Grétry, Méhul, Cherubini, Boieldieu, Hérold and Auber; I cannot shake off two hundred years of musical civilization and tradition which envelope and support my soul; in a word, it is not in my power to repel the influence of the glorious inheritance that has been left to me and of which I myself am one of the products, nor can I help preferring one page of Virgil to all the Pharsalia of Lucan; a sketch by Raphael to a hundred modern pictures that I could name; the *Pavillon de l'Horloge* in the Court of the Louvre to all the buildings erected in Paris within the last fifty years, the William Tell of Rossini to fifty operas by M. Verdi. I well understand the objections that can be raised against this way of contemplating the phenomena of Art. "Do you not like variety?" they say, "Do you not admit progress?" Each civilization impresses upon Art the physiognomy peculiar to it and the ideal of beauty which it has conceived. Virgil has not continued the epic of Homer, and the moral world that he has evoked resembles in no respect that of the *Divina Commedia* of Dante; Raphael has expressed a different ideal of beauty from that which inspired

Apelles or Zeuxis; Praxiteles does not resemble Michel Angelo, who himself can in no way be confounded with any of his numerous successors. In the theatre and in music, this variety of types and horizons is still greater. What is there more unlike than the language and the moral world of Sophocles compared with the vast, bloody and complicated drama of Shakspeare? The tragedies of Corneille and Racine reproduce morals and paint characters that are not to be found in the profound and naïve works of the English poet. The Faust of Goethe, the Wallenstein of Schiller, neither resemble the drama of Shakspeare or the French tragedy of the age of Louis XIV. Is the opera of Gluck the same as that of Mozart? The Freyschütz of Weber has no relation with Don Juan, the manner of Rossini does not resemble that of Cimarosa, and between the Freyschütz and William Tell, Meyerbeer has placed the combined type of Robert le Diable. Genius is not an absolute force which produces always and alone the same result. A work of art is the fruit of two elements which interpenetrate and are confounded with each other; of the individual inspiration of the artist and of the manners and tendency of the society for which he labors. M. Verdi, who is above all a dramatic composer, neither wished nor was able to continue simply the manner and style of Rossini. Endowed with another genius and responding to different wants he has produced a work full of passion which pleases the public and is played in all the theatres of the world. You are wrong to fight, as you have done, the only musician who remains standing, since the death of Donizetti, and who has sustained for twenty years the enfeebled sovereignty of Italy. The public is always right in applauding what pleases it, and when it is amused by a work of art, it pays little heed to the vain protests of criticism, which has never put anything down, or raised anything up. Variety is an imperious necessity of the human mind, which perpetually craves something new, even if there no more in the world, for it tires of everything, even of what is exquisite — even of *pâtes d'anguille*.

I do not think I have in any way weakened the language used by the admirers of M. Verdi. It would not be difficult however, to prove to them that one may be of a different opinion without failing to appreciate the value of the object which excites their enthusiasm. Criticism, it might be said to them, has not the ridiculous pretensions attributed to it. He knows well that it is not in her power to prevent the river from flowing or to create life where the breath of God has not passed. As a preventive power, criticism, when exercised with moderation and sagacity awakens good taste, establishes order in intellectual affairs excites the brave, supports the weak and sometimes brings back the erring. Criticism does not create the principles upon which its judgments rest, she deduces them from history and the works accomplished by the human mind. Either it must be conceded that justice and in-

justice, truth and falsehood, beauty and ugliness are only words, having an arbitrary signification and that there are only sensations that are of any value and which cannot be discussed; or we must recognize with the human race that error is possible and that man possesses in himself notions, presentiments of what is just, beautiful and true. Time develops the notions; these presentiments of a tender conscience become facts and are transformed into monuments, and these accumulated monuments mark the different civilizations that succeed each other upon the earth. Placing itself in this last point of view, and it is difficult, not to say impossible to choose any other without destroying the foundations of all credibility, criticism has a mission perfectly defined, and its part is so important that it need have no desire to fill a higher place. Armed with the immutable principles which govern the human mind, enlightened by History and knowledge of the processes that make up the traditions of every art, criticism, which is nothing more than reason clothed with sensibility, has the right to say, even to genius, that it deceives itself and that the work which draws down upon it such brilliant acclamations is not worth the price that is attached to it. Criticism can go still further in promoting the taste of a nation by scourging out, as did Boileau, bad poets and bad writers who obstruct the highways and usurp the place and the honors due to true merit; by exciting the pride of a people to shake off the yoke of imitation and create for itself a national literature, as did Lessing in Germany. It would be a fine task worthy of an enlightened mind (like M. Sainte Beuve) to write the history of criticism from the time of Aristotle, its founder, passing through the school of Alexandria, the Augustan age, the Renaissance, the sixteenth and eighteenth centuries down to the period of expansion in 1852, when when its voice gave forth a note which made an integral part of that glorious concert of the triumphal youth. It would be easy to prove how useful this noble faculty of the mind has been to civilization in enlightening genius, in divulging its secrets, in propagating sound doctrines, and in making popular great works that should excite an eternal admiration. And, to return to the subject before us, it would be proved that, without the lively and just reprimands of criticism, Rossini would never have given to the world his William Tell.

M. Verdi is not a great musician; the language that he has adopted is violent and often rude; he writes badly and is almost ignorant of the most important art of developing an idea and deducing from it its legitimate consequences. He dashes off effects, and storms with the passions instead of evoking them with skillful management; his characters are almost always in a fury with poniard in hand. The monotonous and bloody melodramas of M. Verdi have spoiled the taste of Italy and have taught her to forget to laugh who had known how to laugh so well! They have made her lose the fine traditions of the art of singing and have excited in a nation admirably endowed, but slothful and tolerably ignorant, a senseless pride. The imitators of M. Verdi are not to be tolerated because the manner of the master is altogether individual, and he himself could not modify himself; it is only Genius, seconded by science that can renew and transform itself and M. Verdi is only a man of

talent who has experience without true learning. His music produces the same effect on the public, that the scarlet cloth does that is flaunted before the bull. It intoxicates it with a confused sonority, over-excites its material sensibility and renders it incapable of enjoying the qualities of that higher art which speaks to the imagination, awakens the fancy and penetrates gently into the depths of the soul. This is what we have been writing for ten years past nor have the successes of the author of Ernani, Rigoletto and Il Trovatore been able to shake our convictions. We do not dispute with the public the pleasure that it experiences in hearing certain operas of M. Verdi, but we do allow ourselves to say to it that it deceives itself as to the quality and worth of the object which pleases it, as well as in respect to the nature of the æsthetic or moral pleasure that it experiences.

### Roger's Mode of Singing.

From the German of W. H. RIEHL.

Roger is more than a singer; he is a dramatic poet. By his wonderful power of acting he creates new situations, new causes of action, which are found neither in the text nor in the score; he gives such an abundance of individualization to his parts, that without our perceiving it, the opera hero is transformed into the more highly developed hero of tragedy. We hear an opera, and, when the curtain falls, it seems as if we had seen one of Shakespeare's dramas.

Eleazar, in Halevy's *La Juive*, sits in the vestibule of the court-house. He struggles with himself whether he shall deliver *Recha* over to death, or whether he shall save her. Only a few measures of *ritornello* give time for this dumb play. Most singers in this situation would do nothing more than indicate the inward struggle by looks and movements. But this does not suffice for Roger. He only gradually unfolds the situation in short but measured play. We do not only read one sensation in his face; but he shows us how thought follows thought, how feeling gives way to feeling; in these few measures of a *ritornello* he unfolds the whole series of thoughts, which is to be given to us musically hereafter by the aria, in a unique, logical clearness by this play alone. He composes a sort of by-plot in his face, he adds what poet and composer have forgotten, what they thought too general, what they have not satisfactorily individualized. But through this wonderfully active individualization, Roger often forgets the essential characteristic of tragic style; he weaves *genre*-pictures into the drama. Upon the whole the manner in which Roger conceives his tragic parts does not remind us of the historical, classical style of the old French tragedy, but of that modern school of historical *genre*-painting, now so much in vogue with French artists, but attempted only by a few as yet, to our knowledge, in the dramatic art. Perhaps the circumstance that Roger began his career in comic opera, for a long time gave himself entirely up to it, and only commenced much later to use his powers in tragic, will give us a useful hint. For even in tragic opera the comedian appears in him, wherever the situation allows.

Several of the greatest tragic actors have commenced their career as comedians. While tragedy is apt to lead to mere declamation, comedy produces a finer portraying of individual character. He who has acquired the art of acting by means of comedy is armed with the best protective against the very contagious disease of over-declamation. To be sure, this is a severe cure, and only a strong, really artistic mind can stand it. And for such a one, just on this account, it proves the more effectual. Roger treats the music in comic opera just as the French comedian treats the dialogue. He strives for single musical points, he concentrates the musical expression just in the place where it seems neces-

sary to him, as in an epigram, he sings waggishly, jocosely, and—if the expression be not too daring wittily, not humorously. By his charming play he excites the powers of the intellect, mingling but rarely a flavor of graceful sentimentality. A German singer of the same rank would, notwithstanding all the witty points, in the end appeal to the secrets of the heart. French comic art is based on the idea of wit, the irony of form, the satire of outward deeds and appearances; German comic art upon the idea of humor, that is, the satire of the inner nature of man.

In Germany, the public was struck by the manner in which Roger treated even the purely musical portion of the comic opera. Having heard nothing similar before, it had nothing to compare him with, and, therefore, perhaps unjustly considered him as superior in his comic parts. For, even if it happens very seldom that we hear a German singer sing with humor, it was totally unheard of that such a one should sing wittily. Roger makes his points even in the coloring of the tone; he imparts to it, according to the circumstances, a tinge of whining or of bawling, or he lets the tone sink to the tuneless recitative, in order then suddenly to jerk it up to the highest power, by which means he produces such a drastic comicality, that we can not avoid laughing at passages which to judge from their rendering by German singers, we should never have dreamed to be comic. As the caricature purposely introduces misshapen figures in order to obtain the appearance of the ridiculous, so Roger boldly brings in what, under other circumstances, we should consider as a fault in vocal execution.

Roger sings entirely like a Frenchman; but he avoids French mannerism, elevating it by the power of his style. His singing is declamation; all French music, from Philidor to Halevy, wherever it was truly original, was at bottom more than declamation. It is true, indeed, that Roger, as far as regards science, was formed in the Italian school; but if you overlook the portamento, the intonation, in fact all that must be considered as acquired, as study, his whole delivery belongs to the French declamatory style. He avails himself of the mechanical advantages of the pure Italian school, in order thereby to render clearer and purer the true French mode of delivery. In fact, there are good singers of two kinds. The first sing in opera for the sake of the music; for the other, the music is only a means for the purpose of dramatic action. On the one side are the Italians, on the other the French and Germans. But Roger sings in such a manner that you at last entirely forget that he is singing. You consider his singing as his natural language. No doubt, there are singers with more colossal voices than that of Roger—singers with more dazzling exterior art, but perhaps none who by their singing make us forget that they are merely singing, so completely as Roger.

People have wondered that Roger sometimes uses so little voice. Just as if an opera character were for the voice, and not rather the voice for the character. How childishly they yet judge concerning the delivery in the musical drama! The time has long gone by when it was demanded of an actor that he should constantly use the full power of his voice; it is well known that just the timely dropping of the voice adds much to the heightening of dramatic expression. Nobody at the present time thinks of estimating the artistic worth of SEYDELMANN or of DOERING\* by the power of his voice. But in opera they still do so. The public thereby places itself upon the same grade of criticism towards the opera as it occupied a hundred years ago in respect to the drama, when the audience always applauded, above all things, the loudest tones of the actors.

During the last century, notwithstanding many backward movements, the opera has adopted more from the drama. A further cultivation of the opera is indeed only practicable in such a manner that it may take the more individual characteristic from the drama and amalgamate it with its own organization. Roger has placed himself upon the boundary stone of the new epoch. Formerly when actors and singers sat together at the festive table, it was customary



that an actor should bring a toast to the prosperity of the opera, and in return, a singer to the success of the drama. And during this ceremony each party shook their fists, under the table, at the others, and wished them in a place not to be mentioned to ears polite. There was a deep truth, and, at the same time, a bitter irony in this ancient custom. In course of time, however, it has ceased. In the time of Faustina Hasse, the composer cared, by the simplicity and naturalness of his vocalization, that the physical means of the singer should be able to finish the opera. Nowadays the singer himself must care for this by using his voice in an economical manner. In considering the opera as a musical drama, however, this external necessity is also justified aesthetically. Thus Roger knows to save the power of his voice exclusively for the decisive points in the drama, and thereby acquires a tenfold effect for it. For although it already possesses great intensity of tone, naturally, still it would never be considered as among the first in power, if the singer by his wise economy did not practice a very allowable deception upon us. And then when we hear the full power of his chest-voice suddenly come forth, we believe ourselves transported back to that old time of vocal wonders when Balthazar Ferri could with the greatest ease take passages of fifty seconds' duration in one breath; when Farinelli was able to sing with such power as to drown the fortissimo notes of the loudest trumpet. And then, also, we can believe the assertion of one of our best teachers, Nebrlich, when he says that it is only the laziness and stupidity of our present singers which make them declare such deeds of the masters of the olden time to be impossibilities, mere fables.

The art of increasing the force of the voice far above its natural power rests, with Roger, however, not only upon this wise economy of his. He also possesses the power of using, according as the text requires, entirely different kinds of voice; now the soft metallic tone of the D-string of the violin; now the sharp, piercing toneless notes of the *vox humana* of the organ; now again the crashing trumpet-sounds of the tenor's fullest chest voice, or the sweet flute tones of his falsetto. The actress RACHEL made a similar use of different kinds of voice, in a masterly manner in the Alexandrine verses of French tragedy. On the German ear this has a singular effect; for it seems as if the verses were being sung in a sort of primitive chant of nature. In an opposite manner the same thing appears in Roger, so that it seems as if, in his musical tones, the performer were speaking the natural language of tragedy. Thus, even here, the favorite modern idea of the fraternization of opera and drama finds its realization. Roger, the singer, is to such an extent an actor that he usually abstains from painting, lest the *finesse* of the play of his countenance should be destroyed by the red color. The ancient opera hero, who came upon the stage with a dozen arias in one evening, was only satisfied with himself when his appearance was imposing. With Roger this is not at all so. On the contrary, you see that he was he was in fact not born to be a delineator of heroic characters. Even his outer build obliged him to form that style of historical, genre-painting in tragic opera which marks him so uniquely. He is small in stature, too small for a hero. But when in the second act of *Lucia* he appears at the top of the steps which lead into the festal hall, his countenance ghastly, his hair standing wildly on end, each motion awfully fixed, and measured, then this horrible figure glows before our eyes, surpassing every thing, so totally does the scene which we see with our mind destroy all proportion for the scene which is before our bodily eyes.—*Musical Review and World*.

\*Celebrated German actors.

### W. A. Mozart.

BY OTTO JAHN.—(FOURTH PART.)

#### I

We do not think we could begin a new annual volume of the *Niederrheinische Musik-Zeitung*

better than by announcing the appearance of the fourth part of an artistic biography, the equal of which we should seek in vain among the literature of all civilized nations. With the fourth part of this work, Otto Jahn has given the finishing touch to the monument he has erected to the greatest master of any age—a monument which not only like a sculptured memorial, recalls to our mind and renders present to us him in whose honor it was raised, but which breathes intellect and life in every page, and opens the gates by which we arrive at the depths of genius. The work, too, is a monument of the earnest industry peculiar to the scholars of Germany. But, however meritorious industry and labor, together with thorough and conscientious investigation, may be, their invaluable results give the author only a partial right to the acknowledgement and gratitude of his contemporaries. That which, in the eyes of the musician and the lover of art, imparts to the book in its greatest value, is not so much historical as its critically æsthetic contents. The analysis of Mozart's works affords us a clear insight into the master's process of working, for the author penetrates, as far as it is permitted to human eye to penetrate, into the mysterious mode in which genius creates, and then exhibits to us, with conscious clearness, and not with fantastic sentimentality, the perfect beauty of the completed work of art, measuring and proving its truthfulness by the agreement which exists between its purport and its form. A rich treasure of musically æsthetic knowledge is contained in this book, especially in the last part, whose worth, when compared with the shallowness of our present art-philosophy, cannot be too highly estimated. May this treasure be drawn upon every possible manner—that is to say, in the best acceptance of the words—in order that it may become the common property of all establishments for musical education, and in all circles where musical art is loved and practised, as well as in all those where men discuss and gossip about it. It is impossible to find a more powerful antidote against that stupor of healthy feeling for what is musically beautiful, which has overpowered a portion of the youth of the present age, than Mozart's music, the explanation of its essential qualities, and of the reason of its especial beauties, as conditions of musical beauty generally.

Before we notice the rich contents of the fourth part, now before us, we cannot refrain from at once giving, in proof of what we have said, out of the first section (Book four, 12), which treats of Mozart's pianoforte music, a few of the principal passages referring to the *sonata* (the fundamental form, at the same time, of the symphony, the quartet, &c.)

"After the contrapuntal treatment of a theme in the strictly close style was abandoned, there arose in the development of the sonata, as the starting point, the characteristic extension of certain motives, in opposition to the style with figures and passages, and particularly, side by side with the principal theme, a second theme, independently enounced, and, by sharply defined limits, standing prominently forth, which, in conformity with a rule soon established, commences in the dominant of the principal major key (C major, G major), or on the parallel of the principal minor key (C minor, E flat major), these are the two principal supports of the movement; their farther working out, their connection, by means of intermediate members, and conclusion of the part, were not fixed by rules, except in so far as that the conclusion of the part followed in the dominant. In the place of a more or less elaborated transition into the principal key, came the important second part, the working-out. One or more of the motives used in the first part, or even completely new ones, are subjected to a treatment, at one time more peculiarly harmonic and at another thematic, which—by causing, with vivifying force, blossoms and fruit to spring forth from the germs contained in the former part—heightens the interest, and at the same time, organically effects the return to the first part; here, also, is artistic strength concentrated, geniality and mastery being especially manifested

in the modulation and return to the first theme. The repetition of the first part takes place with various modifications partly necessitated by the fact that the second theme now appears in the principal key, in which the movement closes; besides this, there may be introduced changes in the grouping of the separate elements, abridgment or extension of certain details, but especially a lengthening and heightening of the conclusion, which cause the first part repeated to appear as the third, not only as regards its arrangement, but its importance.

"Mozart found these elements and their organization ready to his hands, but he extended and stamped them in a manner corresponding to his own nature. With him, the second theme, which is here the principal subject of consideration, not only appears as an independent one, as it is always very definitely announced, but, in its whole character, as a counter-theme to the principal one, which, as such, stands out prominently in a remarkable manner from the mass of the whole part. It is in the formation of the themes, however, that Mozart's peculiarity is especially exhibited: its most prominent character is vocal-ity (*das Gesangmässige*), in which Nägeli (*Vorlesungen über Musik*, p. 156), in consequence of a one-sided view of the freedom of instrumental music, beheld an abuse of style, and the ruin of pianoforte playing. We may say much more truly that Mozart essentially promoted what Ph. E. Bach considered to be the task of the pianoforte player and composer (I., p. 10), and what Haydn adopted from him, namely, the task of writing vocally. There is a fact too, which is not without significance: Mozart's musical education commenced with vocal music, and his inclination tended towards it in a higher degree than was the case with the composers above mentioned. Just as the pianoforte composer gave up the polyphonic style, and just as it was no longer a question of inventing a theme, to be worked out in certain forms according to rule, but of free melody, capable by its beauty and symmetry, of becoming the satisfactory expression of artistic feeling, song necessarily became the starting point for the formation of melody. We would not say that certain forms created for song should, without more ado, be transferred to the pianoforte; these could only constitute an analogy, and the laws on which they were based must necessarily be applied in conformity with the exigencies of the nature of the instrument. Hence, we never find in Mozart's pianoforte or instrumental compositions generally the forms of the Italian *cantilena*; a cursory glance at his Italian operas will prove the difference in the treatment of the melody. Where, in the instrumental works, there is an affinity with vocal compositions, it points to German opera, especially *Die Zauberflöte*, and this is very intelligible, for, in his instrumental music, Mozart gave his feeling the nearest and natural form of expression, without, as in Italian opera, being restricted to any particular form: as, in the German opera, he treated song with the same freedom, the inevitable result was that the forms, already developed, of German instrumental music, presented him, in many points, support and analogies. The general condition of a beautiful melody, as grounded on the mutual relations of interests, rhythms and harmony, were perfectly appreciated in the pianoforte compositions. Each separate melody is completely developed as well as symmetrically organized, and possesses in itself character and significance, an excellence of formal construction, rendered still more striking by that peculiar charm or harmony and delicacy inseparable from Mozart's being. In the execution of such melodies the most beautiful excellence or Mozart's pianoforte-playing, that something which, according to Haydn's assertion, went to the heart, was perhaps especially prominent; it is sometimes astonishing how, for instance, in the concertos, the principal effect is concentrated on the execution of a long, simple, and sustained melody, which he must have understood in a masterly manner.

"To this advance in the song-like and significant treatment of the separate melody is joined an extraordinary richness of melodies generally.

In the place of those connecting members which usually form runs and passages deduced from the principal motives, or introduced independently, Mozart, however, as a rule, substitutes completely developed melodies, and thus wreathes a garland of beautiful melodies, where people had been accustomed to hear merely musical turns.

"Two essential advantages were gained. By this sharp juxtaposition of the developed melodies, the musical phrase, the merely effectuating turn, the simple playing with figures, for the purpose of getting on, was excluded, or, at any rate greatly circumscribed. Such expedients are commonly very rare with Mozart. He mostly uses figures and passages as ornaments twining around and adorning a definite and solid kernel, but not constituting independent members of the whole. When, too, mere formula of transition appear indispensable, he employs them mostly without much ado, just as in architecture the pillar is applied as an artistic motive in such a fashion that its constructional importance is clearly apparent. To this head we must refer the emphatic and broad treatment of the finales, and half finales, which are now so striking that they appear to many people as a specific peculiarity of Mozart's style; they are, however, no such a thing; they were, at that period, general, and proceeded from the necessity of being maintained fixedly and definitely in the key, a necessity on which, at that time, especial stress was laid. That composers have become freer in this respect, and learnt to introduce varied, charming, and exciting traditional turns instead of a plump common-place, is an undoubted advance; but that, notwithstanding, Mozart is not deficient in delicate and interesting turns, any one may convince himself by observing his returns to the theme in the second part, and, for instance, merely the richness to which the simple fundamental force of the *point d'orgue*, is developed, in the most beautiful and most charming modes of appliance.

"The second advantage was the comprehensive clearness of the plan of a musical movement, a clearness which is as intelligible as in an architectural ground-plan, and which, both in great little things, is one of the unalienable excellences of Mozart's art. By means of this, the principal points of a thoroughly developed organization were fixed. These, necessary in themselves and sufficient for the object in view, could in their turn become the points of support for a rich and copious amplification, and before such a detailed and thorough development was possible, it was necessary that the simple scheme should be clearly and securely fixed.

"Mozart has in no wise exhausted the substance of the form of representation thus founded by him; others have merely imitated what he did. Beethoven entered on the intellectual inheritance, and has shown what depth and fullness there lay concealed in it, but whatever astonishing results he may have obtained, all the germs are far from being developed. Our own age, whose invention and skill are preponderantly apparent in interesting and delicate forms of transition, and in a consistent spinning-out of small motives, which can lay claim only to a subordinate place in a great whole, is, above all things, to be reminded of the fact, that well-developed, firmly articulated melodies, should constitute the fundamental elements of a composition.

"In the choice and arrangement of them, so that the one shall set forth the other in the most varied manner, is Mozart's delicate feeling invariably evident. He has the skill more particularly, in some part of the work where we least expect it, to surprise us by a new melody of peculiar beauty, as for instance, immediately after the first theme, which generally causes a certain satisfaction, a completely different motive is introduced. But, above all, he produces an inimitable effect by bringing forward, when everything is tending rapidly to the end, a melody decked out with all the charms of freshness and sweetness, and which not only again excites our interest, but gives a new turn to the whole. To adduce a striking example of this, and one known to every one, I would remind the reader of the

first symphony in C major. Who has not, with ever-reviving astonishment, been entranced by the melody introduced at the last, and which, like a gleaming meteor, darts forth a flood of light and gaiety? Similar effects, if not always so brilliant, are by no means rare; they have never been equalled, and, indeed, scarcely attempted by any one else. On the other hand, it cannot be denied that the partiality evinced by Mozart for placing in a strong light the conclusion and some other points, not generally so prominent, injured the second theme properly so called; and which is usually the weakest portion. The cause of this is partly, perhaps, attributable to the fact that, in opposition to the principal theme, it was intended to have a more tender and lighter character; but, compared with the other motives, it is frequently not important enough, and even sometimes produces the impression that it is neglected.

"The further extension of the fundamental scheme thus obtained could not be effected by the interpolation of mere outwardly connecting phrases between the principal members, but by the development of their purport by means of thematic treatment. We have seen above how, by the study of Bach and Handel, Mozart was guided to this course, and this tendency is very decided in later pianoforte compositions. It does not appear, however, as the return to the metrical style (*gebundene Schreibart*) in certain strict forms, as of the canon and the fugue, but as the free development of those general laws, on which the essential attributes of polyphonic representation and contrapuntal form depend generally. Instrumental and most especially pianoforte music, after it had been freed from the shackles of strict form, was in danger of following one-sidedly the direction of homophonic representation, and thus of becoming shallow. It is one of the services rendered by Mozart that, in the modifications, which the altered character of the conceptions and representation generally, and the nature of the instruments required, he did justice to the polyphonic and thematic mode of treatment in free and beautiful forms. This is apparent, as is natural, more especially in the modulating portions, on which the principal weights necessarily fall, and which, by this treatment, could first obtain due importance. Although Mozart did not bestow on them that extension and powerful elaboration to which they were developed by Beethoven, they yet appear in his works—even when, scantily elaborated, they are still presented as a transition—as the culminating point of the whole movement, on which its motive powers are concentrated in more lively activity. The mode of treatment is free, like the choice of motives brought into play; but it is nearly always essentially a thematic course of treatment, and frequently one very skilfully planned out and intricate, on which the effect depends. Still, at the same time, the harmonic element is by no means thrown into the background—as is well-known, it is here that the boldest and most original modulations are usually found; on a closer observation, however, we shall find that the really vivifying element is the thematizing element, and that the fashioning impulses proceed from this quarter. Thus, there are developed movements full of life, and, if we have not always an overpowering catastrophe, a knot is tied, and we are anxious to see it untied, which it always is, with agreeable certainty and ease.

"The slow movement is, as a rule, founded on the song (*das Lied*); it is consequently, according to its first plan, frequently bipartite, but the plan has only exceptionally been developed with the breadth and richness which have become usual in the first movement; the single or manifold repetition of the fundamental theme, which, in conformity with the custom at that time, did not often occur without ornament and decoration easily led to a treatment in the fashion of variations. In every case, the first requisite was the invention of a melodious movement, important both in substance and form, which should not be appreciated simply as a motive through the treatment, or from connection with others, but which, of itself, afforded a full and satisfactory expres-

sion for sentiment. It has already been noticed (I. p. 577) how the tendency, followed by the feeling of the time, favored the development of exactly such movements, which undoubtedly must be classed among the most beautiful creations even of Mozart. These simple and impressive melodies, beautifully articulated and steadily carried out, which die away, as in a long full breath, redolent of warm deep feeling, without sentimental weakness, appear to be a happy inheritance of that period, which produced likewise the purest strains of our lyric poetry. In the repose by which they are mostly pervaded, the pleasure and satisfaction of artistic creation are superseeded in an uncommon manner; in the unlabored and easy way also in which, by a partial working out of the fundamental thoughts, by variations of the latter, by freely introduced and often contrasting under parts, these monuments are built up, without departing from the fundamental tones of feeling first laid down, we perceive how naturally and freely this mode of expression forced its way through the musical sentiment and soared to such a height. Without entering here into the details of the working-out, we may still direct attention to the delicacy and grace with which Mozart, in this case also, understood how to prepare and bring about the conclusion, so as to lead the hearer up to it with a continuous feeling of perfect satisfaction."

(To be continued.)

### Of the Disposition or Vocation for Music.

Considering the importance which we attribute to musical education, and the large demands on time and powers which application to it requires, the question becomes serious; what result can be reasonably expected by each individual from his exertions in this pursuit?

This education, in order to be profitable, assumes certain predispositions in the pupil; and many a person may be drawn into a chain of labors and sacrifices, which, from want of natural appliances, may remain unrewarded. Many indeed, not ungifted individuals, capable of participating to a certain extent in art, being seduced by its charms, devote their whole lives to it and discover too late that their musical power is not sufficient for the profession, although it enables them to increase their enjoyment of art, and to have a deeper inward perception of its richness and beauty. The danger of a grave error, perhaps of a life thrown away, is more considerable to a gifted individual, than to one not so endowed; and even in the minor case of a mere amateur, the question is so important, that we cannot pass it over in a serious view of musical education, although we cannot hope to give a general and particular answer, which shall be in all cases satisfactory.

All men, with extremely few exceptions, have a disposition for music. They have even more disposition than is generally attributed to them; more than they themselves are accustomed to think. But nothing is more common than that this disposition, unrecognized by hesitating prejudice, neglected through idleness and indifference, or led astray by erroneous treatment, should become suppressed. The extremely rare exceptions are manifested by a perfect indifference to music, even to its corporeal effect, or, indeed, in some cases, by a physically perceptible repugnance to it. In this case, pleasurable sensations can be derived from the measure, or from the rhythm only.

It is much more difficult to decide, how far the disposition of any determined individual extends; what may be expected from its cultivation; and whether it be such as to justify the adoption of music as the special vocation of life.

It may be asserted in general, from hundreds of experiments and instances, and from the contemplation of the subject, that

The disposition of each individual is equivalent, and is worth cultivation, in proportion, to the pleasure felt by the individual in the art itself.

The pleasure in the art itself, not in the many subsidiary gratifications it may produce, and which may accompany an artistic life—not, therefore, the caprice of fashion, to learn music because others do—not the vanity of being better educated, nor of gaining the highest prize by redoubled exertion; all these pleasures abandon us, either before or soon after we have accomplished our object; they have been our reward such as it was, but they were not the true pleasures of art, which in the real artist grow with his growth, and are immortal as the soul that feels them. Hence, we see so many scholars, discontinuing, as soon as the days of instruction are past, all connexion with



## MARTHA.

49

*Allegro.*

*cres.*

*tr.*

*pp*

*p dol.*  
*Ped.*

*\* Ped.*

*cres.*

*cres.*

First system: Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff features a steady accompaniment of eighth notes.

Second system: Treble staff includes a crescendo (*cres.*) and a *ritard. tempo.* marking. Bass staff continues the accompaniment.

Third system: Treble staff features a melodic line with eighth notes. Bass staff continues the accompaniment.

Fourth system: Treble staff features a melodic line with eighth notes. Bass staff continues the accompaniment.

## No. 8. QUARTETT.

First system: Treble staff begins with a *Moderato.* tempo marking. Bass staff features a steady accompaniment of eighth notes.

Second system: Treble staff includes a crescendo (*cres.*) and a *f* dynamic. Bass staff continues the accompaniment.

Third system: Treble staff includes a piano (*p*) dynamic. Bass staff includes a *lento.* tempo marking. The system concludes with a *f tempo lmo.* marking and a piano (*p*) dynamic.

MARTHA.

51

*f* *p* *cres.*

*f* *p* *f* *p*

*dol.*

*Ped.* *ff* *\** *Andante.* *p*

*dol.*

*pp* *Ped.* *\** *Ped.* *\**



52

MARTHA.

The musical score for 'MARTHA' is written for piano and consists of seven systems of music. Each system typically has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system includes a section marked 'f' (forte) in the bass. The fifth system has a 'cres.' (crescendo) marking. The sixth system is marked 'Allegro.' and 'p' (piano). The seventh system concludes the piece with a 'dol.' (dolente) marking in the bass. The score is printed on a single page with a large number '52' in the upper left corner.



art; and hence, also, many a master, when his daily task is done, drags on the burthen of a weary life in an unloved profession, in useless sighs or resigned indifference.

But that the disposition exists in the proportion of our love of art, will be confessed by every keen observer of experience; and even without experience, we might infer that such would be the fact, since it would be purposeless to have a faculty implanted in us, which we have no power of calling into action.

He who takes pleasure in music, will soon try to imitate it; as we may remark in the youngest children, who generally sing, after their fashion, before they speak. It is chiefly in the means of musical employment, from ignorance of technicalities, that errors occur. A person may be seized with a desire to sing, but have only an indifferent voice, or rather, more probably, whose voice has been injured; or he may devote himself to an instrument, for the performance on which he is deficient in power or in corporal structure. But even in this latter case, nature will often maintain her rights, if the musical desire be original (not instilled or caught from example), and the insufficient organ will at last be developed, or it will be sustained by other powers, and completed or replaced. In all such cases, however, it is advisable to seek counsel from the skilled in the matter.

If, apparently contrary to our views, the disposition for and pleasure in music be so often concealed, or, indeed, seemingly absent,—or, if the advance or delay of the learner vary from our expectations, we shall be led to acknowledge the probability of our departure from the system required by nature for education in music, in addition to our doubtful judgment, as to the musical disposition. This disposition is composed of several powers, which are sometimes found singly, and sometimes in combination, but each of which must be separately sought and nourished, long before musical instruction, commonly so called, begins. We must come to a clear understanding upon these points. They are decisive as to the question, whether music ought to be comprehended within the course of our occupations, and very important in the consequences of its admission.

Every participation in music presupposes that it makes some pleasurable impression either corporeal or mental. The most immediate is that which is produced by the mass of sound, or any particularly agreeable character of sound, the crash of a brass band, or the silvery tone of a little bell, &c. It is simply of an elementary and material nature, and warrants no mental participation, and therefore no mental disposition. It is only in the higher region that the spiritual effect of sound is perceived, and the corporeal sensations then show themselves to be a distinct portion of the disposition for art.

Our attention is next called to motion, measure, and rhythm. A deep meaning may be in rhythm; and the forms of bars are susceptible of endless variety, whereby significance is endeavored to be shown. The groundwork of all this is the placing or distribution of more or less emphatic moments in equal measures of time. Rhythm and measure depend upon the fixing or estimating one tone to be twice, four times, or half, one fourth part, &c., as long as another. The process is facilitated by placing together parcels of moments collectively equal (though unequal among themselves) into equal divisions of time, which time within the divisions is divided in the simplest manner possible, by two or three, forming the bars of two or three parts, or of more parts in the same ratio. This is a matter merely of the understanding, of measuring and reckoning. The distinguishing of the chief and secondary parts of the bar, by accentuating the first, is also purely mechanical. We may therefore consider the rhythmic disposition to be within the capacity of any rational being. We may conclude further, from the multitudes of raw recruits who march in exact time, and of threshers, who wield the flail in perfect three or four-part order, that the idea that men in general are defective in the perception of measure in time, is a mere prejudice.

A higher qualification, quite distinct from the preceding, is the perception of tone; the capability of distinguishing different tones, and of forming a determined and more or less durable conception of their relation to each other.

The pitch, or height or depth of a tone, is represented scientifically by the number of vibrations of the sounding body which produces it. Leibnitz has even described Music (mathematically considered) as a concealed mental arithmetic, making unconscious calculations. But it seems more probable that the immediate apprehension of tones depends on a sympathy between the nerves of the hearer and the vibrations of the sounding body. The vibrations, however, of even inanimate bodies, produce sounds

in other bodies similarly tuned, and moreover, call forth different but related sounds: and we find also, that trained or imitating birds, and the youngest infants, when they begin to learn singing or whistling from us, become imbued with, and can reproduce tones and successions of tones simply from hearing them.

Hence we may presume that also the faculty of a musical ear is common to most, if not to all men, so far as they can hear at all. But in this particular quality, the degrees of endowment are widely different, according to inward disposition or foreign assistance. The Author has never met with an instance of any person incapable of perceiving the difference between low and high; but it is common to find persons unable to distinguish with certainty a tone from half a tone, a third from a fourth, or a fourth from a fifth, until after some instruction and practice. Smaller intervals, as for example, a comma, or even what is called a quarter-tone, are often unappreciable to otherwise gifted musicians, especially pianists; while on the other hand, the finest gradations are usually perceptible to persons not possessed of any considerable musical qualifications, such as experimenters in acoustics, and pianoforte-tuners, who have educated the ear to such minute discrimination.

It is very common to confound this appreciation of sounds, with talent for music; or at least to consider it as an indication of that talent. This, however, must not be assumed without many allowances. If this faculty be deficient or manifestly feeble, we may certainly suppose that the original powers of the mind have not been applied to the living sounds of music; nevertheless, more than one example can be named of very small or very imperfectly developed appreciation of tone, accompanied by very considerable susceptibility for music.\* On the other hand, the keenest perception of tonic differences, is by no means a sign of, nay—it is not essentially necessary for musical talent. Still less are certain external capabilities of this faculty, which are not uncommon, to be considered of any importance. Thus, there are persons not at all remarkable for musical talent, who can carry home with them from the orchestra the pitch of any piece of music, and reproduce it at pleasure. This is certainly not a useless faculty of memory, but it has no connection with deeper powers, and may indeed rather indicate a diminished activity of the imagination, unless it have been acquired by long habituation to the orchestra. On the other hand, it occasionally happens that highly-gifted singers and violinists permit themselves certain deviations from abstract purity of intonation, not from any want of perception, but from an impulse of the original and natural relations of sound, as distinguished from our artificial temperaments, or possibly from exaggerated expression.

If to these fundamental qualifications we add memory for musical compositions, a moderate activity of intellectual comprehension, and a certain degree of courage or confidence, with the necessary dexterity of limb, member, voice and speech,—we shall have assembled all the qualifications necessary for the cultivation of music. We should, however, never delay encouraging the growth of the higher faculties—the sensibility of the mind, and feelings for the significance of compositions, and of the forms of composition, and that direction of the mind which tends to give musical form and embodiment to sensations and ideas—the potent spell and mystery of the poet-musician.

We have thus endeavored to give a determined idea of the disposition for music. It is, as we have seen, a combination of properties, and is therefore found in different states of completeness. It is rarely denied altogether to any individual, but seems to exist in the most diversified gradation and variety. But as aptitude, like every other human faculty, is capable of indefinite extension and improvement, it is never possible, at least in the beginning or before some cultivation, to predict how far we may expect any specified individual to advance. We must return to our original assumption—

Every one will advance or be led so far as his sincere but unalloyed pleasure in music calls him.

He, therefore, who has a susceptibility for music, and feels pleasure in it, may with confidence devote so much time and labor to it as his peculiar calling and circumstances may allow. So long as it is a labor of love with him, it will be a labor profit also; and thus, to such a one, instruction will be no unnecessary nor useless burthen, until the limits of his faculties be attained. And let every one remember, that the chief end of all artistic education is no other than the exaltation of our susceptibility of, and participation in art, for our greater happiness and improvement. In this view, neither will a heated imagination drag us into a professional life against nature and intention; nor will the poor ambition of showy

attainments, quite foreign to the true idea of art, rob us of the genuine reward of our exertions.

He, however, who thinks he feels an impulse to devote his entire life to music, should examine seriously whether this impulse be not imaginary; whether it be not rather a feeling of occasional and momentary enthusiasm, than a permanent and steady love for art. Whether the chief inducement be not, perhaps, the apparently unrestrained and joyous tenor of artistic love, or ambition excited by the brilliant career of others. These outward seductive allurements are, for the most part, bitterly repented of when too late. There are, indeed, examples of success attained under such insufficient motives, but rarely accompanied by inward satisfaction, and generally embittered by the loss of the real pleasure of art, and of bodily health.

Those, finally, who consider themselves called upon to adopt composition as a profession for life, should undergo a most rigid self-examination. Their calling is the highest, but it is also the most exacting and uncertain; and no one can counsel them with well-grounded decision. No person ought to dedicate himself to this branch of the profession, unless constrained by every impulse of his soul; no one who can endure with patience any other occupation—who is not willing to sacrifice, for the satisfaction of that vehement and resistless vocation, all the security and comfort of his existence, and who cannot look with firmness on the chance of missing the chief aim of all his exertions. Such a vocation is generally, if not always, indicated in early years, by fanciful preluding, and attempts at composition. He who waits to compose, until he has learned the rules of composition, will rarely, if ever, be a composer. It is also to be considered, that a disposition thus early manifested, and in some degree fostered and nourished, has had time for development before the application of scientific rules,—that it is therefore in a more expanded and invigorated state, and gives the scholar the inestimable advantage of many imaginings and experiences, whereby confidence has been acquired, equally remote from timidity and from presumption. This advantage, however, is not indispensable. True love and perseverance, although later in the field—but not too late—may still gain the victory.

A composer by profession will, however, soon discover that his occupation cannot be the exclusive business of life, for the simple reason, that no one can compose always. Poetry, whether in tones, or words, or colors, demands the most vivid moments only of our existence; and with all the requirements for its production and exhibition, must still leave much of our lives in vacancy; the brightest and richest genius has no other destiny, neither would any be enduring. Further still from the student, must be the vain and unhallowed hope of obtaining a competence by his productions. The greatest artists, Bach, Haydn, Mozart, and Beethoven, were not able to accomplish that object. Such, indeed, has been sometimes effected by fashionable composers of the Italian Opera, patronized by the caprice of *prima donne*, but then only in advanced age. A subsidiary occupation has always been found necessary to a composer, such as singing, playing, conducting, or teaching; and notwithstanding the hindrance or burthen this occupation may perhaps now and then seem, it will be found a salutary and invigorating companion. Each of these occupations has a favorable and important aspect to the composer—one or more of them he must embrace, and this circumstance should have due weight in the choice of the profession.—Dr. Marx's General Musical Instruction.

\* This seems to be particularly the case among the mass of the people of France. In that country, singing is perpetual, and yet it is, in an incredible proportion, false and unsteady in tone. The small development of the musical faculties, in this instance seems to arise from the manner of life, more external than intellectual, of the nation. It is indicated by the circumstance, that, notwithstanding general education and a great susceptibility for music, so few great composers have been produced in France, and that the most remarkable advances in art in that country have been occasioned by foreigners, namely, Lully, Gluck, and Spontini. We Germans, however, remember with gratitude that our Gluck acquired his perfection and recognition in the bosom of the refinement and intellectual activity of that highly distinguished nation in his days, and that the susceptibility of that nation has shown an equally noble appreciation of Haydn and Beethoven.

### On the Prime Seventh as an Essential Element in the Musical System.

By HENRY WARD POOLE, Engineer, Boston.

It is now ten years, since, by original investigation in the mathematical, mechanical, and practical departments of music, I was led to the belief that this science was a solid foundation in the relations of numbers, and that all the supposed impossibility of Just Intonation and the necessity

of Temperament, have their origin only in the short-sightedness of the theorist, and the unskillfulness of the practitioner.

Having settled upon the rule that musical ratios must not exceed a certain limit of simplicity (the limit to be determined by the ability of the ear to appreciate them), it was stated\* that those ratios only were admissible which were derived from the prime numbers 2, 3, 5, and 7. That the three lower primes 2, 3, and 5, belong to the musical system has been universally admitted; but no one, before myself, so far as I know, has made this claim for the prime seven.†

The interval 4:7 derived from the prime seventh has not been unnoticed, as a curiosity in acoustics; and it is occasionally referred to as the "Za" of Tartini. A living writer,‡ whose statements are entitled to the highest respect, and whose works contain most able arguments in favor of Just Intonation, says of the sounds produced from the prime seventh: "They may be called *anomalous*. They are wheels, but not wheels which will fit in with the previously constructed parts of the machine, and therefore they are left on one side."

The sound 4:7 has been known to be the seventh harmonic of the horn and æolian string, but has been called a "false" note, and has been rejected even by the advocates of just intonation, as opening the way for inextricable complication in theory and practice. It will from this, appear necessary to make the declaration which is the subject of this paper, and which is as follows:

*The Prime Seventh belongs to the Musical System; its ratios are altogether appreciable by the common ear; and are in constant use in common music. It is this which constitutes, when added to the common chord, the concord (falsely called the discord) of the Seventh, and this element, combined with the other prime chords of Octave, Fifth, and Major-Third, makes the great variety of noble harmonies in which cultivated and uncultivated ears delight.*

The prime seventh is necessary to complete the series of simple ratios, which extend as far as 10; and it was by noticing the blanks which its omission would leave that its necessity was discovered. The series is as follows:

1:2, 2:3, 3:4, 4:5, 5:6, [6:7, 7:8,] 8:9, 9:10

or, if written as below, we shall have the natural series of harmonics, or what may be called the primary or

#### HARMONIC SCALE.

1:2:3:4:5:6:7:8:9:10.

As some reason should be assigned to the mathematician for not extending the series by the introduction of the *Prime Eleventh*, it will be found in the inability of the human ear to appreciate such complicated relations. The "*Chord of the Eleventh*" exists in nature, and I am able to tune it and to recognize its harmony in combinations specially made for the experiment; yet, so far as my examination of the works of the masters has extended, it has not been used by them in their written music, and perhaps never, unless possibly in the harmonies of a Paganini. I do not claim for it a place in our practical system of music, but leave it where all the former theorists have set the *Prime Seventh*. The *Eleventh* may hereafter be admitted, when the musical faculties of men have been sharpened by familiarity with the more simple concords in their purity, and when music is carried to a higher degree of refinement.

From the *Harmonic scale* may be derived, by combination of its chords, an indefinite variety of other scales. The *Octave* is divided into eight intervals, which are convenient for melodic use, and the result is popularly called the *Diatonic Scale*, which, although generally taken as the basis, in explaining music, is not a primary, but a secondary Scale. The method of forming it, according to all former treatises, is to take common chords (4:5:6) upon the tonic, dominant, and subdominant. Thus, the scale of C is tuned by taking a Fifth and Major-Third on C, on G, and on F, and bringing all the notes within the same octave.

But the introduction of the prime seventh al-

lows of another division, in which only two fundamentals are employed; namely, the Tonic (E) with its common chord, (C, E, G) and the Dominant (G), on which is taken the chord of the seventh and ninth (G, B, D, F, A) in the ratios 4:5:6:7:9. To distinguish these scales, I have called the first *Triple Diatonic*, and the last the *Double Diatonic*. Assuming the tonic or the key-note, as C, with 48 vibrations, the two scales will stand as follows:—

#### TRIPLE DIATONIC.

(With common Chord on C, on G and on F.)

| C   | D    | E     | F   | G    | A   | B     | C  |
|-----|------|-------|-----|------|-----|-------|----|
| 48  | 54   | 60    | 64  | 72   | 80  | 90    | 96 |
| 8:9 | 9:10 | 15:16 | 8:9 | 9:10 | 8:9 | 15:16 |    |

#### DOUBLE DIATONIC.

(With common Chord on C; and Chord of 7 and 9 on G.)

| C   | D    | E     | (F) | G   | (A)  | B     | C  |
|-----|------|-------|-----|-----|------|-------|----|
| 48  | 54   | 60    | 63  | 72  | 81   | 90    | 96 |
| 8:9 | 9:10 | 20:21 | 7:8 | 8:9 | 9:10 | 15:16 |    |

It thus appears that the fourth and sixth notes may be taken differently in intonation; and that this is done, can be easily observed by giving attention to singers. The *Triple Diatonic* has but three different intervals, namely, 8:9, 9:10 and 15:16. The *Double Diatonic* has, in addition, two others; namely, 20:21, and 7:8; and in combinations its variety is greatly superior to the *Triple Scale*, whose chords and intervals are rather duplicates of one another.

And the remarkable fact is, that this *Double Diatonic*, which no theorist has defined, is more in practical use than the *Triple*, which stands in all the elementary books. A familiar example of the former is the "*O dolce Conento*" of Mozart, and the principal movement of the "*Dead March in Saul*" of Handel. The melody of the "*Hundredth Psalm*" is the *Triple Diatonic*. The two scales often interchange, and an example of this is to be found near the close of "*O dolce Conento*," where for a single measure the dominant seventh and ninth yield, to admit the fourth and sixth of the *Triple Scale*.||

If it be feared that the distinctions which have been described as belonging to the scale will complicate it for those learning to sing or play, let it be added, that singers naturally observe them all, and need have no other instruction than to hear the sounds given by the teacher. What is here set down is of interest to him who wishes to know what is, and what ought to be done. It may not be necessary for the singer to be even told the dimensions of any of his intervals; and it perhaps does no harm (except to the one who utters the falsehood) to say that all intervals are compounded of "semitones" or artificial twelfths of the octave.

It is true that when all the four primes have furnished their numerous chords and intervals, we shall have assembled a large number of notes, and it is not impossible that those unacquainted with music may fear that the number will be unmanageable, and prefer the compromises and limitations of temperament. As the experiment has been practically made, such persons may be assured that the musician can most easily produce his desired effects, when he has the full and abundant materials which the system of just intonation gives him.

The singers and players upon the free instruments, of their own accord, use the true intervals to the best of their ability; and in spite of the tempered instruments with which they are sometimes obliged to join. It is for men of science to indicate to the makers of imperfect instruments the way to perfect them; and to withhold their approval from players, who, from indolence or incapacity, only make a pretence of interpreting the music of the great masters. There are wanted no more apologies for, or speculations upon, the choice of temperaments; that subject has long ago been exhausted; and nothing more can be done than is now done with twelve tempered notes in the octave. When some economical astronomer shall propose to reduce the bulk and expense of the Nautical almanac, by sacrificing that accuracy which gives it priceless value, the men at Greenwich will regard him as the scien-

tific musician will, at a future day, look on those who would restrict him to the meagre and barbarous system of temperaments of twelve notes. —*Mathematical Monthly*.

\* American Journal of Science, Second Series, Vol. IX. pp. 68, 199.

† I do not wish to conceal the fact, that even now the principle of just intonation (or the possibility, in theory or practice, of exact fifths, thirds, &c.,) is denied by high mathematical authorities. Sir J. F. W. Herschel, in his treatise on Sound, declares, that singers, violin players and others who can pass through every gradation of tone, must all temper, or they could never keep in tune with each other or themselves." [The work of Herschel not being at hand, this extract is copied from the treatise on Sound, by Professor Benjamin Peirce of Cambridge, who has reproduced (with his indorsement, it is presumed,) these and like views of Herschel.] By a late letter from Sir John Herschel, dated Collingwood, June 14th, 1859, addressed to the Musical Pitch Committee, at the Society of Arts, he evinces his continued belief in Temperament as inherent in music, and his opinion that this temperament gives some peculiar character to the different signatures or keys in music in general. He says, in regard to the concert pitch:—

"All are desirous that when once lowered, it should be kept from rising [1] again, to which there is a continual tendency arising from a distinct natural cause inherent in the nature of harmony; namely, excess (amounting to about eleven vibrations in ten thousand) of a perfect fifth over seven-twelfths of an octave, which has to be constantly contended against in upward modulations, whenever violins or voices are not kept in check by fixed instruments. But perhaps all are not aware that the evil of fine ancient compositions having thus been rendered impracticable to singers in their original normal key involves the sacrifice of the adaptation of the peculiar character of the key (a character intended and felt by the composer), and the substitution of a totally different incidence of the temperament [2] in the series of notes in the scale, and goes therefore to mar the intended effect, and injure the composition, as much as an ill-chosen tone of varnish would damage the effect of a fine Titian."

1. There is nothing better to test the "natural tendency" in this respect than a good glee-club without accompaniment. If they start with too low a key-note and are in good spirits, the tendency will be to rise to the better pitch. It does not appear that temperament affects the concert pitch.

2. Observe the same glee-singers. They sing in every key with the same relative intervals, and do not use a "different incidence of temperament," in different keys. Did any composer of glees wish such temperament? If so he should indorse his score something after this manner: "Four flats, equal temperament" (as the composers of fugues for the organ have actually done;) or "Four flats, with a great wolf in A flat, and a whelp in E flat."

I only desire here to put on record for historical reference the most respectable authorities of this day against Just Intonation, and to prove that the views I put forth have such opponents, and hence need to be told.

‡ Gen. T. Perronet Thompson. Just Intonation. p. 72. 2d Edition. London, 1857. See also his "*Exercises, Political and Others*." London. 1843. 6 vols. Both are in the Boston Athenæum.

§ In view of the numerous names required, and to supply those needed for these unnamed intervals, I have proposed (at least for mathematical and theoretical uses) names derived from the ratio. A fifth then will be "two-thirds," a major-tone "eight-nine," a diatonic semitone "fifteen-sixteen," the interval (unnamed) between the third of the scale and the dominant seventh, is the "twenty-twenty-one" The next interval (dom. seventh to fifth) is the "seven eight." This proposition as yet needs the approval of other theorists. The desideratum is accuracy and clearness.

|| Not to disfigure these mathematical pages with musical types, I have chosen examples with which every one is familiar. Every composition will furnish others. If a choice is to be made in the examples of the profuse employment of the prime seventh, there may be taken any of the vocal scores of Haydn, Mozart, or Rossini.

## Musical Correspondence.

ST. LOUIS, JUNE, '61.—This article is headed St. Louis for obvious reasons, although I am in the beautiful village of Penn Yan, Yates county, New York,



and am improving the first day of country leisure by giving you an account of our last concert for this year.

- PART I.
1. Finale from "First Symphony".....Beethoven
  2. Chorus, from "Les Huguenots".....Meyerbeer
  3. Cavatina, "Tanto s'accontenta gli angeli".....Ceccherini
  4. Andante from "Second Symphony".....Beethoven
  5. Sextette, from "Lucia" (by general request). Donizetti
- PART II.
1. Overture, "Leonora".....Beethoven
  2. Chorus, "Bone Jesu".....Palestrina
  3. Duo for two Flutes, "Rondo brillante".....Furstenau
  4. Sextette and Chorus, from "Nabucco".....Verdi
  5. Duo from I Paritani—"Suoni la Tromba".....Bellini
  6. Overture, "Jubilee," introducing the Air: "God Save America".....C. M. von Weber

It was a sight calculated to awaken many reflections, to see all, forget for a few brief moments, their politics, which would cause us almost to cut each others throats, and sit down together for the last time this year to listen to the glorious old music. Over 2,700 were in that room, and the concert gave more than satisfaction, if possible, than any before. At the conclusion of the Jubilee Overture the enthusiasm exceeded all prescribed bounds, and "God Save America" caused such a commotion as never I saw before in that city. Ladies waved handkerchiefs, gentlemen cheered till they could articulate no longer. There is no mistaking the feeling. No other tune could have done it, and tears of joy stood in more than one eye.

The orchestra part was perfect almost. The Over-(Leonore) was admirably performed, especially the latter part; the orchestra numbering sixty-seven. The Andante (Second Symphony) was also fully up to the standard. In short could you have been present and heard what our Society, only one year old did, you would give us all the credit we claim for energy and talent.

The Cavatina was sung by Miss McGonegal, the "Soprano solo" of the evening. Miss Annie Dean sang the part of Lucia in the Sextette assisted by Miss Harlock, and Messrs. Sabatzky, Catherwood, Barrel and Pfeiffers. Miss McGonegal and Miss Dean even exceeded the anticipations of their friends. I hope my praise will be believed and taken without discount, for I am only the cool critic. I am not acquainted with any of the members of this Society whose names appear in your paper, and never see them save at these concerts. I only wish to have their real talents known and appreciated. This Society has developed fifty times the amount of talent I ever supposed was in the city. The Sextette and chorus (Nabucco) was sung by Miss Tournay. Mrs. Allen of whom I intend particularly to speak in a future article on "Church Music"—Miss Foster, Sabatzky, Spalding and Zell.

The "Duo" by Catherwood and Capen—in in which Catherwood gained fresh laurels by that voice of his.

The rehearsals will continue all summer. The money matters are all right—and you know how important that is. The next concert will be in October, unless Missouri and her people should be involved in a common ruin. This is no place for a political essay. Yet upon politics depends now the existence of our Society. Missouri is outwardly calm, but how long she will remain so, no one can tell. Indications are for peace, and I see by the papers that the eleven Kansas regiments have "resolved to discountenance any invasion of Missouri for the present." No one feels a deeper interest in Missouri than I do, but she could easily now bring upon herself a ruin, swift as the thunderbolt and appalling to think of.

My next article on "Churches and Church Music" will be ready in a few days; subject, "Trinity Church," Episcopalian. BROWN.

Max Maretzek commenced his operatic season in the city of Mexico, April 13th, and we learn the prospects were encouraging. The new basso Bischi, is highly spoken of, and the sisters Natali are also warmly praised.

## Dwight's Journal of Music.

BOSTON, JUNE 8, 1861.

MUSIC IN THIS NUMBER.—Continuation of the Opera of "Martha." Piano Solo.

### Musical Chit-Chat.

Our readers can hardly, in these times, ask even an apology for a thinly spread banquet at the Editorial table. Concerts are ended, here and everywhere; operas are unheard of and unheard; correspondents have buckled on their armor and are thinking of other things; exchanges even, to a considerable extent, have suddenly fallen off, under the government regulation withdrawing the mail service from the Southern States. "Trovator" and "——" have gone abroad; the "Diarist" is flitting over Europe, now here, and now there, pursuing the faintest shadow of a rumor about his loved Beethoven; the editor, at the last date, wrote from Venice, but seems to have eaten of the Lotus and relapsed into silence in the charmed air of Italy. We hear nothing from any of them, and are left, single-handed, to glean such meagre crumbs of intelligence as we are able, which is all that we can offer. Of such things enough is as good as a feast.

ORCHESTRAL UNION.—The second concert of the new series of evening concerts, offered the following programme:

1. Symphony No. 3, "Eroica." (Opus 55).....Beethoven.
1. Allegro con brio. 2. March Funebre. 3. Scherzo and Minuetto. Finale, Allegro Molto.
2. Overture, "Meeresstille".....Mendelssohn.
3. Potpourri, from the Opera "La Juive".....Halévy. By the Germania Band. Arranged by A. Helnicke.
4. Polonaise from "Struensee".....Meyerbeer.
5. Duet, "William Tell".....Rossini.
6. Pachelbass, (Torchlight Dance).....Meyerbeer. By the Orchestral Union and Germania Band combined.

It is hard to anticipate the time when any organized body or any individual can engage in any new concert enterprise, so that this series of concerts will probably be the last opportunity for an indefinitely long time, for hearing good music. The chance should not be neglected by any who love good music.

A Baltimore musician has published the Declaration of Independence of the United States, "arranged and adapted for vocal and instrumental music, as the great national chant, and dedicated to the world." The title is embellished with a lithograph of the room in Independence Hall in which the Declaration was signed, and the fourth page contains *fac similes* of the signatures of the signers.

## Music Abroad.

LEEDS MUSICAL FESTIVAL.—"The projected Leeds Musical Festival for 1861 has been abandoned, a resolution to this effect having been passed at a special meeting of the Committee held on Thursday last. The causes which have decided the Committee to take so important a backward step, are—the visit of the Royal Agricultural Society to Leeds a few weeks only prior to the time fixed for holding the Festival; the dullness of trade consequent on the American crisis; the exorbitant demand made by vocalists whose services are considered indispensable; the meeting of the British Association at Manchester during the first week in September, being the identical days of the proposed Leeds Festival; the resignation (from illness) of Mr. Walker Joy, one of the hon. secretaries; and the conduct of the chorus-master with respect to the selection of a chorus.

PHILHARMONIC SOCIETY.—We annex the programme of the fifth concert.

PART I.—Sinfonia in C, No. 1 (Beethoven); Recit. and aria, "Zum Liedn," Mad. Rieder, Zauberpfeife (Mozart); Fantasia appassionata, violin, M. Vieuxtemps (Vieuxtemps); Scena and romanza, Signor Delie Senie, Maria Padilla (Donizetti); Overture, Freischütz (Weber).

PART II.—Sinfonia in G minor (Mozart); Aria, Signor Delle Sedie, "Deh, vieni alla finestra" (Mozart); Concerto in D minor, pianoforte, Signor Nac-

ciarone (Mendelssohn); Duet, "Ai Capricci," Mad. Rieder and Signor Delle Sedie (Rossini); Overture, F. Alcade de la Vega, (Onslow). Conductor, Professor Sterndale Bennett, Mus. Dr.

CRYSTAL PALACE.—At the second opera concert, on Friday week, Madame Grisi made her first appearance this season. Her voice, though showing signs of wear and tear, has lost none of its charm, and the first movement of "Qui la voce" was listened to by a very numerous and fashionable company with great delight. The *Chaballetta* was delivered in that perfect manner which has for years been Madame Grisi's characteristic, though, perhaps, only less brilliant than when it issued in time past from the same lips. The *prima donna's* other song was "Home, sweet home." It was sung in English, and was encored.

PARIS, MAY 17, 1861.—The *Univers Musical* publishes two items, side by side, that show the two extremes of artist life:

1. "One of the most celebrated artists of Germany, Joseph Staudigl has just died in a hospital of Vienna, where he has been since 1854. The concourse of people at his obsequies was so great that the body had to be exposed in the court of the hospital that the crowd might be allowed to go through the ceremony of sprinkling holy water.

"This manifestation of popular sympathy honors the artist who has deserved it more than it shows the solicitude on the part of the Austrian administration for art and artists."

2. "The pretensions of singers have no more bounds. The celebrated cantatrice Caillag lately demanded from the director of the theatre of Vienna 10,000 florins a month for an engagement of eight months, that is to say, 40,000 florins more than the apapanage of an archduke."

The authors of the five plans that were rewarded at the late concourse for the construction of a new opera house have been invited by the Minister of State to present other plans. The time allotted is, however, pronounced to be too short as the designs must be handed in by June 15.

We have had a concert at the "Italiens" this week rich enough to inspire a just amount of enthusiasm even in this fault-finding capital. It was given by the "Société de l'union des Artistes," on last Tuesday. The orchestra numbered over eighty members, the chorus sixty. The general director of the concert was M. Tilmant director of the orchestra of the Conservatoire. With such artists as Roger, Cazaux, Gourdin, Mlle. Rey, success was assured.

The programme presented the following, unpublished as well as published music, it will be seen:

PART I.  
Meeres-Stille und Glückliche Fahrt, Mendelssohn  
Benedictus from Mass in Re.....Beethoven  
Allegro from Concerto in Re minor. J. S. Bach  
Ave Verum (unpublished).....Gounod  
Solo by Mlle. Rey.

Symphonie in La (Andante and Finale).....Beethoven  
Le Jugement Dernier.....Felicien David

PART II.  
Fingal (Opera de Concert), words by de Flobert,  
music by E. Membrée—Roger as Fingal, Cazaux as Ullin, Gourdin as Camil and Mlle. Rey as Comala.

At the Theatre Lyrique Prince Poniatowski has produced a light opera "Au Travers du Mur,"—different in every respect from his "Pierre de Mediceis."

At the Opera Comique "Salvator Rosa" still maintains its vogue. This is the season of benefits and rather mixed representations. To-night Mad Viardot has her benefit at the Lyrique. We are in consequence to have two acts of Gluck's *Alceste*—one of *Otello*—a comic opera of *Le Buisson Vert* by Gastinol. Besides all this Mad. Ristori is to recite Lamartine's *Isolément* and the fifth canto of the *Inferno* of Dante.

Speaking of Ristori I am reminded that I have seen in several journals, not French, words of blame on account of what is styled "an abandonment of the artist's native idiom." Now nothing seems far-

ther from Mad. Ristori's thought than to abandon the Italian language. It is but the other day that she appeared again as *Medea*. To-night I hope to hear her read Dante. A countryman of her's Giacometti is preparing a new play for her. The success of her French *Beatrix* will assuredly not be sufficient to cause her to neglect the language in which alone she succeeds fully. But she will not stop at French and in a letter has already expressed the wish of appearing before a Spanish audience in a national play acting in Spanish. This may show mastery of language, but it is a dangerous game and may prove destructive of much originality. F. B.

### London.

ROYAL ITALIAN OPERA.—*La Sonnambula*, on Tuesday, May 14, was one of the most interesting performances we have witnessed at the Royal Italian Opera. The success of Mlle. Adelina Patti—now, indeed, the principal topic in London Musical circles—took everybody by surprise, except those who had been present at the rehearsal, and who were let into the secret. The reports of American journals, alluded to in our last, although apparently overcharged and extravagant, must really be received as a close approximation to the truth. The writers in the London papers on Wednesday, except in one or two instances, are as high-flown, uncompromising, and enthusiastic in the young artist's praise as their contemporaries of the New Orleans and Philadelphia press, whose articles we have published. Mlle. Patti is even now, at eighteen years of age, in many respects, a great singer. Her voice is beautiful in quality—a real soprano equal in every part of the register, without the slightest tendency to tremulousness, and reaching to F in alt. with astonishing ease. It is, moreover, extremely flexible, and is managed with more than ordinary skill. The young lady, indeed, is almost a thorough mistress of vocalization, and has evidently devoted her whole soul to her profession. One so young and so accomplished on the operatic boards we never heard, and no doubt the highest destiny awaits her in her future career. It would be ungracious just now, after a single hearing, to endeavor to find out faults in Mlle. Patti's method and style. We shall prefer hearing her again before pronouncing an adverse or even qualified opinion on any one point. It is much more agreeable to declare that we were surprised and delighted beyond measure with her performance of *Amina*, which created the greatest sensation we have known at Covent Garden for years. Mlle. Patti's histrionics—if not so marked as her vocal—powers, everywhere betray the true instinct of genius; and there are some parts of her acting in the *Sonnambula* which could hardly be surpassed for truth, grace, and intensity of feeling. Her second appearance in the *Sonnambula* is announced for Wednesday. Signor Tiberini was *Elvino*, and Signor Tagliafico Count *Rudolph*.

*Don Giovanni* was given for the first time this season on Monday—an extra night—and filled the house in every part, as it has never failed to do for many years. Although three of the prominent parts were sustained by foreigners, or more strictly speaking, by non-Italians, the performance recalled old times, and was in most respects worthy the best days of the opera. An ideal *Giovanni* is hardly to be looked for now, and the comparison of the last new aspirant with Signor Tamburini becomes tiresome perforce of repetition. When we have said that M. Faure has neither the grace nor the spirit of Tamburini, and that his voice has neither the richness nor the flexibility of his renowned predecessor, we have merely stated what might have been assumed in advance by those acquainted with his talent. On the other hand, it may be fairly asserted that, viewed as a whole, the *Don Giovanni* of the French barytone is superior to any that has been seen on the boards of the Italian Opera since Tamburini retired from the arena of public exhibition. M. Faure has more of the required nobility of presence, and enters more thoroughly into the dramatic exigencies of the character, than nine out of ten who have essayed it during many years past. He has, besides, completely mastered the musical text, and displays an equal degree of fluency in the recitatives—which, being in what is called the "*Parlante*" style, are extremely trying to a Frenchman—the airs, the duets, and the concerted pieces. His performance, indeed, both in a musical and histrionic sense, is one of level and well-sustained excellence, correct to the utmost nicety of expression, note-perfect, and always prepossessing from its gentlemanly ease and naturalness. It was an unqualified and, what is more, a well-merited success.

Mad. Csillag's *Elvira* is not only the best the

London stage can boast just now, but the best in our remembrance of *Don Giovanni*. Critical justice, however, has been awarded to this; to the *Don Ottavio* of Signor Tamberlik; to Signor Tagliafico's *Commendatore*; and to the *Leporello* of Herr Fornes, whose last scene is a powerful conception, and upon whom—as was evident from the manner in which he kept his voice under control in all the concerted music—well-intended counsel has not been thrown away. Of Mad. Penco's *Donna Anna* and the *Zerlina* of Mad. Miolan Carvalho—both new to the English public—we must speak on another occasion, premising that there is much to call for eulogy in both impersonations. Signor Ronconi's *Masetto*—one of the most racy and perfect embodiments ever witnessed of a subordinate part—gave unusual strength to the "caste." A character generally thought unworthy the attention of a first-class artist, became, for the first time, one of the most important features in the opera, simply because the admirable Italian barytone (whose versatility is unrivalled) made *Masetto* what Mozart intended him, a well-defined and complete portrayal, and not the propertious nonentity to which the artists of the Italian stage have accustomed us. The strange association of earnestness and weakness, of the anxious solicitude and genuine desire of a sincere lover, with the awkwardness and imbecility of a boor, worried almost beyond redemption by the insolent invasion of his rights at the hands of a rich and profligate nobleman, was depicted to the very life; and although Signor Ronconi in his long career has played many more arduous parts, he certainly never distinguished himself more honorably.

### Hymns and Choirs.

From a work published at Andover, entitled *Hymns and Choirs*, which contains many excellent æsthetic ideas on the important subjects of Hymnology and Congregational singing,—we copy the closing directions. They contain some things inapplicable to our service (Episcopal); but in those things which do apply they are excellent. They also show that in many other Christian denominations, our own church ideas are being adopted; as, for example, in the 1st, 2d, 3d, 14th, and 15th.

These changes are mainly due to the learning, taste, and conservatism of Dr. Lowell Mason, who has not only imparted general instruction, but has never failed to alter and improve his own idea on the subject of Congregational singing, upon good cause.

1. The congregation should stand when they sing.
2. They should rise, simultaneously and promptly, when the organist, in giving out the tune, has reached the beginning of the last line.
3. They should stand, in the usual attitude of worship, facing the pulpit.
4. If the help of a choir of singers, well disposed toward congregational singing, can be secured, they may be of great use in leading the congregation. But if the congregation are not led by a choir, they should be led by a precentor.
5. The organ and choir precentor should be in front of the congregation, near the pulpit, and on the same level with the pews.
6. Children should be instructed in singing, at home and in the schools, and should be encouraged to sing with the congregation.
7. The greater part of the congregation, male and female, should sing upon the treble of the tunes. It is indispensable that there be men's voices in this part.
8. Let the hymns and tunes that are used be made familiar by frequent rehearsals, both in public and in families.
9. Use any given hymn always with the same tune.
10. Use a book in which the hymn and tunes are upon one page.
11. Let the singing be in steady uniform time from the beginning to the end of the hymn, without any noticeable acceleration or slackening of the time.
12. Let there be no forced pauses for the observance of punctuation, nor any needless delay at the end of the lines.
13. Let there be no labored effort after "expression" by means of frequent and sudden changes from soft to loud and the reverse, or by the swelling and tapering of the voice, or by studied accentuation.
14. The connection of the hymn should not be broken by organ interludes, or needless, long pauses.
15. The singing of a familiar hymn will often be more spirited if the reading of it from the pulpit is omitted.
16. Use tunes that are strictly congregational in their structure. But, until these are learned, it may be advisable to use such choir tunes, judiciously selected, as are already familiar.—*Banner of the Cross.*

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

#### Vocal, with Piano Accompaniment.

Cavalier's Serenade. W. Lee Aphorpe. 25

Words from Mrs. Stowe's new novel "Agnes of Forento." The setting shows taste and musical ability.

Jonathan, what say? Patriotic Song. 25

Turning on the war. There is a pretty touch of humor in it. The music is easy and intended to offer as little difficulty as possible. The melody is good.

Ellen of the Lea. Song. S. Glover. 25

One of those cheerful, pretty, little songs, which, next to his sparkling Duets, have made Glover's name familiar to young singers. As a lesson it will be found both useful and appropriate, as the words are free of ought objectionable.

Once more upon the sea. F. Buckley. 25

If a few good singers find out this ballad, whose prettiness is striking and undeniable, it cannot fail to become popular.

Give me thy blessing, dear mother. Cherry. 30

A boy going off to sea is taking leave of his mother. There is a sort of naturalness about this song, which makes it quite touching. The title-page is handsomely illustrated.

#### Instrumental Music.

Brindisi from "Traviata." Transcribed. A. Baumbach. 35

A brilliant arrangement of the famous air, of medium difficulty.

Fest March, for three performers on one Piano. T. Bissell. 35

Nothing is better calculated to make pupils good timists than to make them take part in four or six hand pieces, the latter being even preferable to the former. For this purpose Gungl's well known and strongly marked Fest March, in this clever arrangement, makes a very good piece.

German Choral, "Mach's mit mir," for the Organ. Fischer. 25

This piece is quite a curiosity for the student of harmony and counterpoint. It is a masterpiece of contrapuntal writing. The piece is written in three parts, of which the treble sustains the melody of the choral (*Cantus firmus*) while the other two perform a canon, the second beginning it, and the bass imitating a seventh lower, note for note, to the end, being always half a bar behind the second.

#### Books.

CAMP SONGS. 10

This is a collection of all the popular National Songs, with several home favorites, published in a very neat and convenient style. It will serve to enliven the soldier's life, and will prove a source of much enjoyment and recreation to all into whose hands it may fall.

BIRD'S VOCAL MUSIC READER. 12

This is the first number of a series of instruction books in vocal music, prepared by J. Bird, author of the "Singing School Companion," and is designed for quite young pupils, to whom it will prove useful and attractive.

MUSIC BY MAIL.—Music is sent by mail, the expense being about one cent on each piece. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that it is double.



